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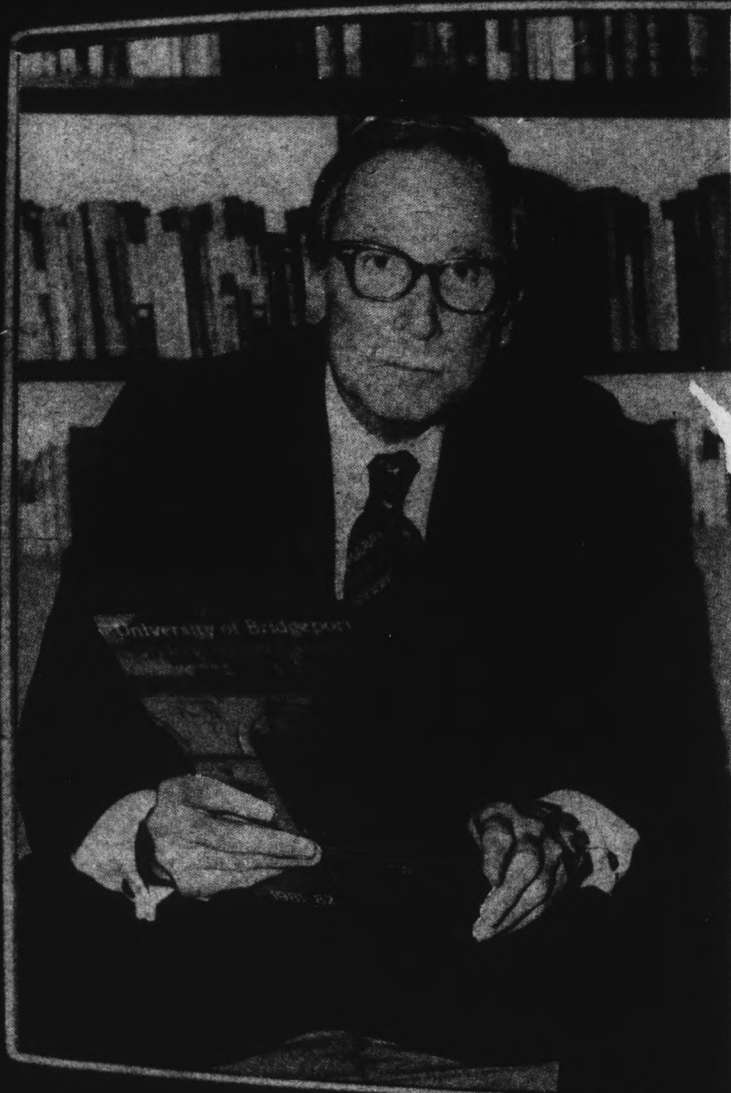
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University of Bridgeport

Vol. 1, No. 19

February 25, 1982

25 Cents



Advertising to the Real World

By Joseph Mandese

Anyone who knows anything about Bridgeport, knows that this town has a long history of selling things. After all, it's the city that spawned P.T. Barnum, probably the greatest American salesman. P.T. once said, "You can sell anyone, anything, once." In the case of a college education, once may most certainly be enough.

Last year, UB launched a bold, new advertising campaign that shook the world of academia. The campaign came under heavy fire from other schools, precisely because it did what it was designed to do—sell!

Full page ads appearing in *The New York Times*, national magazines and regional newspapers cried out, "Why Our Students Actually Have an Advantage Over Those at Harvard, Columbia and Princeton."

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SONY

U.B. Student Stabbed

by Maria Stafford

Chris Werder, a student at U.B. and a manager for Marina Dining Hall, was confronted with a most horrible ordeal last Tuesday afternoon, February 16, when he was attacked and harassed by two black men.

It was about 12:30 p.m. at Rennel Hall as Werder was finishing the campus vending rounds for the Food Service, filling machines with candy and cigarettes. Leaving the Rennel building and heading for his van, Werder spotted two black guys loitering around the van. They claimed they wanted nothing when asked by Werder, but still they remained, evidently waiting to see where he kept the money (in a safe hiding place). Werder then threw the merchandise he was carrying into the van and proceeded around the van to the driver's seat. Just as his key touched the lock, Werder turned and saw that one of them was behind him, asking for the keys. "No," Werder said and as he continued for the lock the guy flung out a knife and swung for Werder. Blocking the swing

with a left arm overhand Karate motion, Werder blocked the deadly knife and proceeded to beat the guy up, putting him in critical condition with probable broken ribs. The black man's companion fled from the scene. Werder, feeling a sense of relief as well as great joy, stood laughing as the damaged man ran while spitting up blood.

Werder, not yet realizing that he had been cut, went to the Marina where campus security was quite prompt in their arrival. They brought Werder to the Health Center where his cut arm was patched and he gave his statement to both the campus and the Bridgeport police, who had also arrived. At the downtown police station Werder examined mug shots, but was unsuccessful in identifying his attackers. Werder later ended up in the infirmary again, suffering from post-shock; the realization of the terrifying incident finally had reached him.

Werder is fine now. Well physically anyway. But now he is leary of walking on campus, even with other people. The incident has heightened his awareness to the dangers of city life, especial-

ly when one is alone. It seems that sometimes it takes a tragedy or misfortune to prevent one, another one. Werder will be more careful now in his travels, not only around the campus, but everywhere. But there are only so many ways one can be safe from harm, and then, never totally.

Lately many muggings and other incidents like Werder's have been occurring quite frequently at U.B. Everyone blames campus security for their lack of care and effort in protecting the students. Werder does not blame security; he does not feel that his attack could have been prevented in any way. He was assaulted in broad daylight, something which no one would ever expect, not even the police: "There was really not much anyone could've done. It wasn't a security matter; just a part of living in the city." Werder views it as something that one should expect living in the city, but really does not because of the high and mighty attitudes: "It won't happen to me...not me" or "I can take care of myself" or "I'm a guy, only girls have to worry." Ya, that's what Werder thought.

the Scribe

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CORRECTION

In last week's Scribe (2/18/82), two news bylines were mixed up. The Scribe apologizes to Marla Halper, who actually wrote "Library Computers Make for Better Reading," and to Jeanette Moon who wrote "Come See the Mummy Chugs."

Security, Co-op and B-Ball Letters to the Editor

Dear Editors:

We wish to thank you sincerely for the generous amount of space devoted to the article on Business Co-op. The article was extremely well done, and gave a dimension to the program which normally goes unpublicized.

May I compliment Joe Mandese on his unusual insight and fine reporting style.

Again, we are pleased with the fine publicity this gives the program.

Yours very truly,

John D. Connelly
 Director of Corporate Education
 College of Business & Public Management

Dear Editor:

For the past four years, I've been a member of the University of Bridgeport Women's Basketball team. As captain of the team, I wish to express my views on our coach, Deb Polca.

Last year, Miss Polca was given her termination papers, leaving her one more year at the University. The reason for dismissal? Deb Polca is up for tenure. Here is where the problem begins. What will happen to the Women's team next season without the support and guidance of our respected coach? Will a new coach put a damper on next year's team, which will be compromised mainly of upperclassmen? This year Miss Polca and our squad have earned a berth in the Connecticut State Basketball Tournament on February

26 and 27. Can a new coach continue with the success that Deb Polca has given to the team and University?

I have seen the Women's Program develop from a lack of scholarships to offering aid to athletes of high caliber, a revision of the schedule of the opponents played, and dedication coming from her, which in turn has benefited the program's status. Not only does she devote her time and services to the improvements to the Women's Basketball team, and the Program, she, too, is a full-time instructor in the Physical Education Department.

Thank you for letting me express my thoughts. With her departure, the team as well as the University will be deprived of her good will and services. Hopefully there will be something to resolve this situation.

Thanks again,
 Jan Ryan

Dear Editor:

On Sunday, February 7, 1982 at 2:03 a.m., upon finishing cleaning up after the mixer, I called for the shuttle at the Student Center to take me to Schine Hall. At that time I was told that the shuttle stopped running at 2 a.m. As I knew I wanted to submit a written complaint, I asked for the dispatcher's name or badge number. Not only did he not give me that information, but he hung up on me. I called again and politely asked

for his name and badge number. The officer asked why I wanted it and I told him I wanted to file a written complaint. Again he hung up.

Right after this, Steve Parkins and Doug Farrington escorted me over to security. The officer told us that Mr. James Neary said the shuttle driver was to be sent home at 2 a.m., therefore, there was no one to drive the bus.

I left security with Steve and Doug. Outside the Student Center I met two students on their way to the Carriage House. They walked me to Cortright Hall, then they went on to their destination. This meant that I had to walk from Cortright to Schine Hall at 2:15 a.m.

Is this normal policy—to let a woman walk across the campus at night? Is it also normal policy to have an officer so rudely treat students? Is money to pay a driver the problem? I would feel safer with a shuttle driver and no stone blocks at the corners of Atlantic and Park Avenues and Atlantic and Iranistan than with those stones blocks and no drivers.

I'm sure the University has its priorities, but so do I. My priority is my safety, which is not assured on this campus. I believe you should be aware of this problem and would appreciate it if you give this matter your attention. In addition, I would like to know the official stand of the University in this matter.

Sincerely,
 Catherine Hughes

NICE STUFF

Senior Class Meeting

Seniors—this coming Monday, March 1, is a very important date for you. At 9 p.m. in the Student Center Private Dining Room, there will be a Senior Class meeting. We will be deciding on an appropriate Senior Class Gift and planning Senior Week.

Please mark it down on your calendar. Let's make it a super get-together. See 'ya there.

STUCO Academic Reports

The AAUP's Program Evaluation Committee (PEC) and the administration published the results of their annual program evaluation process.

The department chairperson and unit faculty should be announcing these results in the near future. The Student Council has published these results in the Scribe for your information.

Keep an eye open for further Student Council Academic Reports.

Results of 1980-81 Program Evaluation Process

Arts and Humanities

Program/Decision

- 241 Education Retain
- 216 Journalism/Comm. Reorganize into two degree options
- 250 History (Master) Phase out
- 258 Sociology (Master) Phase out
- 248 Romance Languages (Master) Phase out
- 269 School Psychology (6-Year) Retain

Business and Public Management

- 326 Real Estate Phase out
- 355 City & Regional Planning (Master) Retain
- 362 Urban/Suburban Admin. (Master) Phase out
- 388 Media Administration (6-Year) Phase out

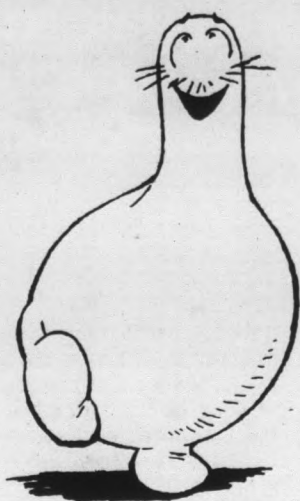
Health Sciences

- 661 Physical Education Phase out
- 663 Leisure Management Retain
- 666 Physical Education (Master) Phase out
- 671 Respiratory Therapy Retain
- 675 Respiratory Therapy (Reg. Th.) Retain

Science and Engineering

- 556 Oceanography-Math. Phase out
- 558 Oceanography-Physics Phase out
- 524 Applied Mechanics (Master) Phase out

University of Bridgeport
 Office of the Provost
 January 28, 1982



by Joseph Mandese

Most of us probably weren't even twinkles in our parents' eyes when Al Capp introduced a friendly, gourd-shaped creature in his Li'l Abner comic strip in August 1949. In fact, many of our parents were probably about our age when they first saw the Shmoo bouncing down the streets of Dogpatch.

Capp probably had no idea of the furor that would result from sending Li'l Abner in pursuit of strange noises that sounded like "shmooooooooooooo!" coming from somewhere in the Southern hills. Yet, when he introduced the Shmoo, he did so with somewhat of a foreboding note. Upon discovering the Shmoo, Li'l Abner was given a warning from a sage named Old Man Mose who tended the Shmoos. The old man, clad only in his own beard, explained to Abner: "Shmoos, mah boy, is th' greatest menace to hoomanity th' world has ever known!"

"Thass becuz they is so bad, huh?" asked Abner.

"No stupid," answered Mose, "It's because they're so good!"

The Shmoos were in fact good. Not only were they cute and adorable, but they were also edible. According to Abner, "They lays aigs at th' slightest excuse! They also gives milk. And so fo' meat - broiled, they makes th' finest steaks; fried they come out th' yummiest chicken." And you needn't feel guilty about eating one, because if a hoomin merely looks at one with the slightest expression of hunger, the Shmoo dies of sheer happiness. Nor should you worry about depleting the species, because Shmoos multiply faster than rabbits.

In addition to being a food source, the Shmoos could be used for practically anything. Their skin made fine cloth or leather; their eyes, suspender buttons; their whiskers, toothpicks. A thick slice of Shmoo could even be used as building material. The Shmoo was utopia!

The Shmoo came along at the perfect time. It was Post-World War II America and people were big on symbols. The Shmoo represented the best symbol of all, the American dream-prosperity. It was a time, before television had taken over American minds and newspapers - and consequently comic strips were read by millions. Not just for information, but for entertainment as well. It is estimated that at his peak, Capp had at least 50 million readers through the various newspapers that syndicated his strip.

So, why Old Man Mose's warning? Well, it seems the American concept of prosperity thrived on capitalism and having an over-

THERE'S NO WASTE!! THE HIDE MAKES THE FINEST LEATHER-OR CLOTH, DEPENDING ON HOW THICK YOU SLICE IT! THE EYES MAKES WONDERFUL SUSPENDER BUTTONS-AND, THERE ARE ABSOLUTELY NO BONES!!

GOLLY!!-WIF THESE AROUND, NOBODY WON'T NEVAH HAFTA WORK NO MORE!!-ALL HOOMANITY KIN NOW LIVE OFF TH' FAT O' TH' LAND - NAMELY SHMOOS!!



supply of Shmoos was not healthy for the economy. The Shmoo was deemed a *commie*!

In a 1949 issue of *Commentary* magazine, Milton Caniff was cited as saying: "The Shmoo kept large portions of the public in a state of dithering excitement for many months, and it seduced some of our sharpest academic minds into helpless blather. It was, for example, a womb symbol, because it supplied all man's needs. Or it stood for an economy of plenty rather than scarcity and was, therefore, anti-capital. Or maybe anti-labor. Or maybe anti-both-of-them, because it made them both unnecessary. Anyway, letters poured in; congressmen became agitated; magazines veered off on Shmoo-vian tangents."

But if the Shmoo was anti-capitalism, capitalism got even - or should I say, cashed in. A 1960 Boston University study estimated that over 65 different products used the Shmoo or Shmoo-like images to help promote sales. An article in *Newsweek* puts the number at about 75 and notes that in its first year alone, the Shmoo helped promote \$25 million worth of business.

The list of Shmoo-endorsed products includes: Shmooveralls, Shmoo greeting cards, balloons, dolls, jai-alai paddles, belts, suspenders, handkerchiefs, all-day suckers, dairy products, fountain pens, earrings, neckties, ashtrays, plant holders, soap, curtains, pocketbooks, glassware, underwear, fishhooks, banks, shoes, pencil sharpeners, household deodorizers, diaper bags and just plain toy Shmoos.

"The list is insufferably long," Capp said in a *New Yorker* magazine article. "Why, one day, in a snarling interview, I made some off-

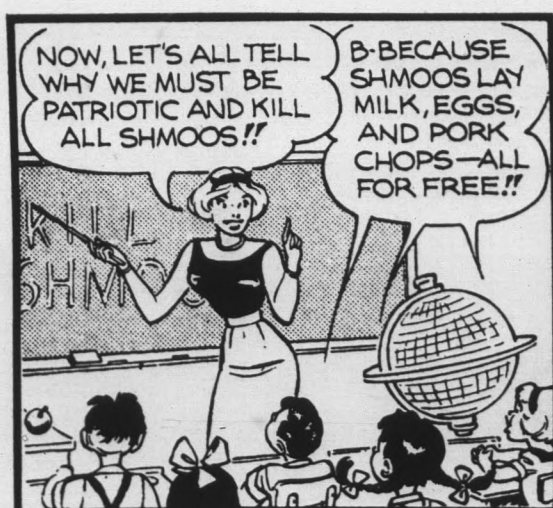
hand remark about the probability that some fool would undoubtedly be bringing out chocolate-covered Shmoos next, and within a week three thousand or so candy manufacturers were yapping around, waving contracts."

Although the Shmoo was making him rich, Capp began to regard all of the hoopla surrounding it as a burden. "You can't imagine the unimaginable nightmare my life has become," he once said. "There are members of one hundred and seventy-three Shmoo Clubs disgustingly eager to ferret me out and worship me. And the Society for the Advancement of the Shamoo, some horrible organization unhappily spawned in Connecticut wants to abuse me because it heard that I had said that I regard the Shmoo as a loathsome little beast."

Capp even toyed with the idea of introducing an anti-shmoo creature called a "Nogudnik" to the strip to exterminate the Shmoo. Eventually, Capp worked the Shmoo out of the strip with Pork Tycoon J. Roaringham Fatback's "shmooicide squads." The shmooicide squads wiped out all of the Shmoos, except for two, a boy and a girl which Li'l Abner managed to save. "And so, side by side, the two li'l shmoos waddle off into the sunset, confident that they and billions of their children - will live happily ever after."

It is presumably these two Shmoos, whose offspring are now flourishing on campus - in the Student Center, at dance marathons, everywhere you look, Shmoos will be sprouting (with the help of UB's Purple Corp., of course).

the Scribe



The Selling of a University

by Joseph Mandese
Continued from Page 1

As Leland Miles notes in the President's Annual Report, "The ad was meant to have a twinkle and a sense of humor. It wasn't meant to imply that we are superior to Harvard, but that we have our own kind of excellence. It's a different kind of excellence from Harvard's but just as important. We intend to assert it, and we intend from now on to keep our light out from under the bushel."

Well, the ad may intended humor, but the other schools weren't laughing and it didn't bring a twinkle to their eyes when they saw it on the back page of *The New York Times*. But it may not have been the content as much as it was the effectiveness of the ad that caused the other schools to frown.

Advertising isn't an exact science, and there is no absolute way of gauging an ad's effectiveness, but if a 24 percent increase in freshman enrollment this year is any indication then the campaign is a success.

Another indicator comes from the advertising community itself. Don Staley, creative director of UB's advertising agency, Staley, Falcone & Gaynor, says that the campaign won a special advertising industry award called an "Effie." "An Effie," says Staley, "stands for effectiveness. It is an award given by advertising people honoring the most effective ads."

There is yet another way to determine if an advertising campaign is effective, and that is simply to see whether the campaign achieves what it set out to do.

"Basically," says Warren K. Cooper, Vice President for Enrollment Planning, "we set out to determine what the university's best points were and then package them in such a way as to distinguish this school from any other."

Cooper supervises the campaign, working directly with the agency. After an "intensive 6 month review," the team had identified five major points that distinguished the university: a variety of nationally accredited programs, a large voluntary Co-operative Education Program, mandatory liberal arts Core Curriculum, a career management program and an international atmosphere.

Although it is highly visible, Cooper points out that the advertising campaign is only one part of the university's entire marketing effort. The five points featured in the ad are merely a reflection of a conscious marketing decision called the Long Range Plan that the university instituted in 1978.

The university saw the writing on the wall. The Long Range Plan was designed to offset the effects of the 1970s: a tightening economy and dwindling student population in the Northeast. The plan called for a shift toward practical job-oriented programs, which would be more effective at attracting students concerned with getting a job out of their college education. That's how the university came up with "Education for the real world." It wasn't an overnight advertising slogan. It was part of a conscious effort at making the university more marketable during times with a smaller market.

Aside from pumping up the professional programs, the university developed a large Co-op program and added a Career Management program to give the courses some meaning when the students graduated. The Core Curriculum was added to give the package credibility as an education.

"There's nothing slick about the advertising," says Cooper. "The theme that we developed is just like holding a mirror up to the institution. The ad merely points out the very real and very practical

reasons why a student thinking of going to college should think about going to the University of Bridgeport. The agency helped us verify what we really knew and translated it into an ad."

Cooper shuns criticisms that the ad is too crass or too Madison Avenuish for a university. "I can see that there would be criticism over our advertising, but people who look at the message that we're putting out will realize that we are saying very conventional things. Sure the ads are interesting and attractive, but when you have something to say, you have to say it in the most effective way you can."

Critics of the campaign may receive another shock sometime in 1983. The university is considering airing local TV commercials on Connecticut and New York stations. The TV spots would probably carry the same theme as *The New York Times* ad except that they would be adapted for television.

The University also uses radio commercials around registration periods and Cooper estimates that the school mails out about 150,000 brochures every year. The Direct Mail pieces contain a response card, whose respondents receive a university catalog, registration form and financial aid information. "Getting that catalog into someone's hands is one of our best selling tools," Cooper notes.

Clearly, UB's advertising approach has been dictated by pure market considerations. The school is merely looking out for itself in perilous times. So why are other schools upset? Richard Tino, assistant professor of communication and UB's resident advertising expert thinks it's important to consider the history of university advertising. Tino says that it is

a relatively short history and that up until recently it has been "fairly sedate."

"No one has ever come out in the academy and said, 'Brand X is not as good as we are.' And that's what we are doing. We're saying that because we have these features, that makes us better than brand X."

Tino says that this kind of "comparative advertising" happens to be in vogue at this time, because regulatory agencies have begun to encourage advertisers to compare themselves to each other. "They figure that if you do compare, you have to make your product better in order to improve its selling points."

Tino thinks that it is the comparison that the academicians object to in UB's advertising. He says that other universities may eventually develop similar advertising, but that the Ivy League schools probably will never go that far. "It'll be a long time before they have to go out and say that they are the Cadillac of the industry."

UB has limited resources and the people who run this school are trying to make the most of those resources. It's economic sense, not academic sense, nor academic conceit, that has led the university into the kind of advertising that it's doing. It is the demand of the market place that is causing the school to emphasize professional studies: engineering, business, law and health sciences. It's a very pragmatic process.

Tino points out however, that the market demand could change at any time. "The market place is fickle. As places fill-up and there becomes less of a need for people trained in certain kinds of skills, then the market place will make new demands. And I suppose if the university is flexibly structured it will be able to adapt to meet those demands if they come."



Photo by Kevin Killough

"You can sell anyone, anything, once."

Those Who Have Hit The Ground

by Wendy Moltes

The University of Bridgeport is, without a doubt, a good educational institution offering many and varied educational experiences, but is it really an ivy league competitor?

This is the subject pondered in a recent interview with three University of Bridgeport alumni.

According to recent Accounting graduate, Risa Harshbarger, the advertisements which portray U.B. in the same league as Harvard and Yale are very idealistic but unrealistic.

"I believe we can, and one day will, reach that point, but we have not reached it yet."

Danny Pollick, a 1980 graduate of Finance and Industrial Relations, shares the same attitude.

"I think the ads are a bit ridiculous. U.B. is a good school, but you cannot compare U.B. to a Harvard or to a Yale. Yale is Yale. Harvard is Harvard. And U.B. is U.B."

What aggravates students the most is that they are being charged a tuition comparable to the tuition expected to be paid for an ivy league education. To top it off, the caliber of education is not included in this expense.

"We are paying a price for a name we do not have," claims Harshbarger. Pollick, too, is amazed at the phenomenal increments in tuition each year. "When I started coming to U.B. in 1974, they were charging about half of what they are charging now for tuition."

Not all U.B. graduates share this attitude.

1980 Nursing graduate Georgianna Scovill believes educational quality is synonymous with accreditation. "U.B. fosters an accredited Nursing Program, and is therefore capable of providing a quality nursing education." Nursing students graduating from U.B. are as prepared as those students graduating from accredited ivy league programs.

The response varies to U.B.'s recent advertising claims, and the U.B. ivy league dilemma remains as of yet unresolved. Nevertheless, the University of Bridgeport does provide a solid and broadening education, preparing students for the future with leadership opportunity, practical experience, varied academics, and growth opportunity. More important, a large percentage of U.B. graduates leave the University with a desire to pursue further education at some point.

U.B. leaves students, like Pollick, with a favorable impression. "I liked U.B. A lot of people left U.B. saying 'I'm glad I'm gone.' I've been gone two years. I visited last year and this year. I liked U.B. while I was here, and I like U.B. as a graduate." Pollick is fond of the University, and, with the exception of monetary contributions, would be "happy to help out in any way possible."

As graduate students, Harshbarger and Pollick want to stress to University students the importance of seeking involvement on campus.

Says Harshbarger, "Students should care more for the school they attend, and should

seek campus involvement. U.B. affords the resources for a good, well-rounded education, but it's up to the individual student to cultivate it." Since her sophomore year, she has been an active member of Omega Phi Alpha, a National Service Sorority on campus.

Since her freshman year, Pollick actively participated in B.O.D.

"I love B.O.D., and not surprisingly, most of my college education has revolved around this organization." Thoughtfully, he adds, "B.O.D. has been much more helpful in many ways, than my college academics."

Graduates agree that U.B. is a fertile ground for leadership. In addition to leadership and education, graduates find that U.B. offers a unique growth experience through interaction with others—an experience perhaps not found often on most ivy league campuses.

"People at U.B. are friendly and open. I've lived in Cornell in the dorms and the doors were all shut. In the dorms here the doors are all open. This, I believe, is the key to U.B.—everyone has their door and mind open to everyone."

Though Pollick, Scovill, and Harshbarger have graduated, the University of Bridgeport will always be an influence in their life. Like last year, and the year before, Pollick plans to return again to his alma mater. From the outside looking back, the people, he finds, remain the same, but they cannot realize how good college is until they have left.

A Breath of Fresh Air

by Brianne Hickey

If you enjoy working in a fast-paced environment where your technical and scientific responsibilities will be matched by a need for human relation skills, the profession of respiratory therapy may be the career you are seeking.

The University of Bridgeport College of Health Sciences, affiliated with Norwalk Hospital, offers a Bachelor of Science in respiratory therapy with majors in management, education and research.

The program is fully accredited by the AMA (American Medical Association) and has been operating and producing graduates for ten years, 95 per cent of those have a good paying job.

A student would take courses at the university as well as commute to Norwalk and Danbury Hospitals for classes with doctors and other professionals, and have opportunities to use all of the equipment, which is current state of the art, monitor patients and view at least three operations a semester.

Respiratory therapists are responsible for providing the majority of the patient care. They must be well versed in all aspects of general respiratory care and desire to work with people.

At present, the field of respiratory therapy has two levels, the therapist and technician. The respiratory therapist is a graduate of a two-year education program requiring 62 hours of college credit with a concentration in

the sciences. Once out of training, both levels can enter the credentialing process by applying to the National Board of Respiratory Therapy (NBRT). Candidates who meet the NBRT's requirements may enter an examination process following graduation and clinical experience to achieve the Registered Respiratory Therapist credential (RTT). Technicians also pass an exam to qualify to receive the credential Certified Respiratory Therapy Technician (CRTT).

Why haven't you heard of such an opportunity? According to Dennis Selmont, Director of Education at Norwalk Hospital, there has been a lack of recruitment for the program on the part of U.B.

"Getting the students on campus informed of our program and what it is offering is the most difficult obstacle the program faces," said Selmont, a graduate of U.B., who took over the program this year and is trying to get it off the ground.

Selmont feels with the cooperation of Richard Huss, Director of Admissions, and Allison Bailey, Associate Dean of College of Health Sciences, the program will improve.

"Both Huss and Bailey are helping to recruit students for our program, and we are informing the area high schools and will be at U.B.'s Career Day, Feb. 27 to educate those interested in the program," said Selmont.

Selmont is enthusiastic about the program at the hospital, but is worried because if there is not a bigger response shown it will be dropped from the curriculum.

Two U.B. students are respiratory therapy majors—they are among six enrolled in the entire program. Gary Shonsky is a sophomore who said that it is really hard because you can't feel like a part of the school—you spend so much time at the hospital. "It's like being a full-time student and having a full-time job. They call me the phantom at school because I am never there," said Gary. "I don't get too much help from the University. It is pretty easy to overlook one person."

"The program is not easy. You must be dedicated and willing to produce and sacrifice, but it is worth it. I'll have a good job in two years. It will be unfortunate if they drop the program. It is exceptional. The people I deal with at the hospital are fantastic. The program is under-rated—the university doesn't know what it has and they're not taking advantage of it to its fullest capacity. With a little effort on their part, it would be a very successful and demanded major," added Gary.

It shuts no doors for a student because regardless of which level you choose to pursue, you'll find employment opportunities in the field.

The profession has grown quickly since its inception in the late 1940's that demand manpower has exceeded supply, making the respiratory care practitioner's talents a precious commodity in most medical institutions.

For more information contact either Dennis Selmont at Norwalk Hospital or Allison Bailey at U.B.

THE WALLS HAVE EYES





Photo by Kevin Hag

MUSIC

HALL & OATES

Dear Mom,
I'm leaving school. I want
to be a rock n roll star.
Your loving son,
Joseph

by Joseph Mandese

NEW HAVEN—I felt a strange, awkward disquieting sense of calm in the brief seconds before the band hit the stage Wednesday night at the New Haven Coliseum. It was that deceptive kind of calm; the kind of calm that makes you think, uh oh! You know something's about to explode.

All the cues were there. Mostly in the presence of some several thousand teenage girls meandering with an eery anticipation. There's something very strange about teenage girls. Alone, by themselves, they're perfectly harmless (unless you happen to be a teenage boy). But in large groups of more than a thousand, they transform into something very dangerous—almost lethal!

Case in point. One such girl, standing next to me on an upper tier of the Coliseum, began chatting with me in that nervous, giggley, teenage girl kind of way. She seemed quite innocent. She stood no higher than my chest, and I'm only about 5'5". She was wearing one of those silk-screened t-shirts—the kind with the picture of the band on it—that are hawked at rock concerts. It reached almost down to her knees and she had it tied in knots at her thighs.

I looked at the shirt and asked her if she was excited. She began explaining to me the virtues of the performer featured on the shirt when the house lights dimmed. And even before the public address system could make its introduction, this sweet, freckle-faced little thing was replaced by a wild-eyed,

bouncing banshee that let loose a terrifying high-pitched "Arrrggggggggggggggggggg!" Somewhere, behind several thousand and such "Arrrrgggggggggggggggggggggggggg!" the public address system broadcasted a meager "Joan Jett and the Black Hearts."

Joan Jett, although she says, "I don't give a shit about my bad reputation" (or so the opening song said), she needn't worry about her reputation. Not if half her audiences are as enthusiastic as this one.

I can see the appeal, especially among teenage girls. It wasn't too long ago that female Rock-n-Roll performers were the reserved, subdued members of a band. But Jett, like so many current female performers, is tough and gussy. She has a frank, honest kind of appeal that I think young girls can relate to. Sort of like a street-wise older sister. "Thar's two kinds of people in this world," she said. "You got your trouble makers. Then you got your people like us, who just seem to get into trouble." And with that, she burst into an appropriate "Victim of Circumstance."

"Thar's a lot of things I like," Jett told a screaming stomping crowd, that now stood two or maybe three deep at the railings encircling the Coliseum. "But I Love. I love. I love Rock-n-Roll." I believe you do.

I believe "thar's two kinds of concert-goers in this world." There are those screaming wild-eyed fanatics. The kind that were rocking the Coliseum to pieces listening to Joan Jett. When they go to a concert, they become a part of it. It's a religion. Then you got your concert-goers like myself. Who like a band when they hear them on the radio—maybe buy a few of their albums. Of the two, I think only those teenage fanatics really deserve

to be there. People like me are only spectators observing a concert. Still, every once in a while, I come out of hibernation and drag myself to a concert. It's bands like Hall & Oates that make it all worth while.

Granted, the band is a little commercial, and maybe even a little too sweet for the average rock-n-roll diet. But when I eat pastry, it had better be good. And they are good! A little professional, a little slick, but very good.

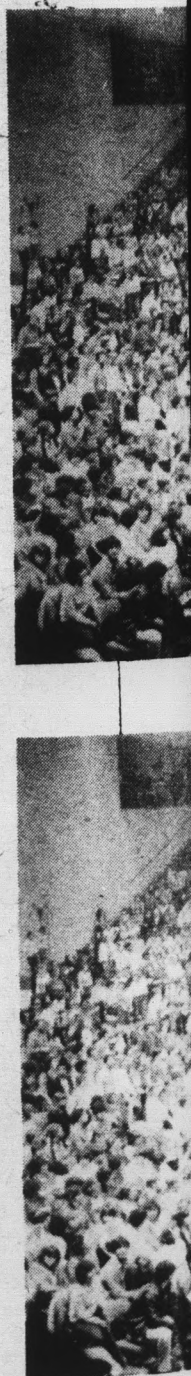
They started off slow—a little more subdued than their female rock-n-roll counterpart, but they picked up momentum with each song, playing a mixture of their older hits, such as “You’re a Rich Girl,” “She’s Gone”, “Sarah” and some newer songs such as “I Can’t Go for That (No Can Do)” from the “Private Eyes” album.

The band has stage presence and they play well together. It wasn't a Daryl Hall concert, as I thought it might be. It was tight and you could tell the band enjoyed what they were doing. Of course, Hall did tend to take center stage with his crooning vocals and Jaggeresque prances but the stage was equally shared. Each musician took the spotlight in various solo performances, culminating with the saxophone player Don Shay, who leaped from the stage and sprinted through the audience playing some of the ballsiest brass I've ever heard.

The band wound up the show with energy-packed performances of "Private Eyes" and my own personal favorite "You've Lost That Loving Feeling."

After a respectful pause, the band came back and played an encore of "You Make My Dreams Come True," with each member of the band cloaked in a private eyes-like coat.

the Scribe



Joan

C

larence

and the Red Bank Rockers

By Lisa A. Sahulka

Clarence Clemons dances, throwing his head back, clapping with the force of his thick upper arms; Clemons paces with delight; Clemons sings with a deep, abiding rumble, and Clemons plays tenor saxophone, with a precision band that excited the 350 people in Mertens Theatre Sunday night to wild screams.

The "Big Man" of Bruce Springsteen and the E Street Band gave 60's R&B, and a band talented enough to play it, to an eager U.B. audience, as presenting the very best tunes of that time period. They started with "Georgia," a Ray Charles tune, and continued spewing out soul for the approximately two hours they performed.

Rarely pausing between songs, Clemons bopped into a Wilson Picket tune called "634-5789." There were a lot of phone songs out in the 60's, but the one the Red Bank Rockers did was powerful enough to get the crowd to riotously call back "634-5789." Clemons sang the tune with J.T. Bowen, whose periodic appearance on stage added juice to the performance.

A couple of tunes later, Clemons already fed the audience an ample dose of his riveting sax sound, and could have played nearly anything for them. The mellow Sly and the Family Stone tune, "Everybody is a Star," allowed him to put down his sax and really jack up his voice. The deep soul singing that emanated from the "Big Man" layed the audience into quiet rapture for the duration of the tune. Bowen was accompanying Clemons on vocals, and reached for a low wall which

peaked with excellent piano background. Jeff Levine attracted many an appreciative yell from the crowd as did the rest of the in Rock & Roll, emerging from the ranks of well-known performers like Bob Dylan, Van Morrison, Stevie Wonder, The Asbury Jukes.

The climax of the concert was derived from Clemons' worship of King Curtis. After a lengthy dialogue, which was touched off by melodramatic church music, Clemons blew out a twirling, flute-like sound. This was perfectly enhanced by his three-man horn section and Levine's organ music. This accompaniment was particularly amazing because the organ had four notes missing, and for a time wouldn't work at all.

"Soul Serenade" was played with interruptions for a rhythm dialogue. Clemons said through one of these periods that when he was a "little big man" he used to hate playing the sax because his father used to make him do it. But then he heard King Curtis, the great alto and soprano sax player, and he learned how to "talk sax." Clemons then assured the audience that they may not know how to speak sax, but by the time the evening was over they would.

The "Big Man" was right. By the time the group had gone through a routine featuring Jack Scaramella doing ripping, disjointed, power drum, Harvey Brooks doing a bass show that pounded out to the audience's chests, and the rest of the entirely energetic band members, the crowd was anxiously waiting for Clemons' sax to talk some more.

The way this Springsteen musician plays, it is only amazing that he does what he does



Photo by Kevin Killough

with a sax. Where the instrument seems to limit some jazz musicians to monotony, it elevates Clemons. He is the total performer, dancing wildly behind his musicians as they play their solo's, answering Levine's organ growls with equally quarrelsome sax, and taking turns on lead vocals with Bowen. It was as if he couldn't get enough.

The crowd felt the same way. After two encores filled with renditions of Jimi Hendrix and Springsteen tunes both called "Fire," the Red Bank Rockers returned with an intensely energy-filled Isly Brothers tune called "Can't Turn You Lose." Ending up the concert, Clemons fell to the ground with mock exhaustion and was revived only when the music began again. When the cacophony of instruments finally did stop, and the band left the stage permanently, the crowd was still asking for "Clarence, Clarence."

BOD may have dropped about \$4,000 on the show, according to Donald Ivanoff, but musically they collected a bank account full of saxophone music.

the Scribe



Photo by Kevin Hagen

People had explicit interests in all three performers.



Photo by Kevin Hagen

Mike Greenberg thought Joan Jett was "really good." "I love Joan Jett. She's great but I love Hall and Oates, too."



Photo by Kevin Hagen

Jett was jumping, I mean really great. You know like fantastic.



Photo by Kevin Killough

Music with a feeling, fantastic great concert, real thing, soul foul.
Junior Elizabeth Thoresby

LITTLE ME

by Wendall Greeley

In keeping with the popular resurgence of bawdy comedy in Broadway musicals (*Sugar Babies*, *The Best Little Whorehouse in Texas*), *Little Me* has been revived at the Eugene O'Neill theatre. And judging from the consistent style of the components, one comes to a clear realization of the text.

The lead performances by Victor Garber, Mary Gordon Murray and James Coco have flourishes of bridled extravagance. The choreography is almost static but bursting from the restraint. The sets are minimal and expressionistic, and they aptly illustrate each scene in which they appear.

Little Me is the flashback story of a woman who suffers all sorts of humiliations to attain the things expected of her by the man of her dreams. The

structure has all the qualities of epic drama, but through sheer persistence of that quality and the intimacy of the performances, it almost seems like simplified melodrama.

It is a comic presentation of the most misguided and selfish people alive. One is the multi-talented, multi-fortunate son of a long line of wealth, Noble Eggleston (played by Victor Garber). He meets Belle, the daughter of a poor unsuccessful prostitute (Mary Gordon Murray), and the moment they touch hands the orchestra swells. Set on their newly found true love, Noble confesses to Belle that although he loves her, she will never attain the approval of his mother (James Coco), who takes a personal interest in her daughters-in-law. Belle sets out to gather wealth, social position, and public recognition, the three things

prescribed to her by Mrs. Eggleston in order to qualify for Noble's hand. The remainder of the show follows the route Belle takes to get these things.

What can a comic form do? It seeks to present a deception to the audience, by making the tragedy. The more serious the content, the more base the humor becomes. The deception of the form here accents the delusions of the characters.

There is one show-stopping dance number, towards the end of the first act, in which Belle is seduced, through pure sexuality, by gangster Frankie Polo (played by Don Correia) in "I've Got Your Number," where Paul Giamatti's choreography explodes.

The whole story is narrated by present-day sixty year old Belle. The young Belle took things so seriously, but the present day Belle, robbed of all her delusions, is happy in drunken resignation.

Comedy and cruelty are fundamental partners. These characters are cruel to one another. But the audience's cruelty in particular, is necessary for us to find humor and sympathy is pathetic characters such as these. All these tangents are echoes of the properties of form. One finds that the most essential properties of dramatic art lie in comedy.



Marx Brothers To Appear in TV Special

by Phil Spacer

During FESTIVAL 100,000, 19 days of very special programs on WNET, the station will present a two-hour salute to the most celebrated comedy team in the history of motion pictures, THE MARX BROTHERS IN A NUTSHELL, airing Wednesday, March 10 at 9 p.m. on Channel 13.

In the early days of their careers, the Marx Brothers performed on the vaudeville stage. They later became an "overnight" success on Broadway, and then moved on to perform in film after film. Still later, they made several television appearances, including Groucho's long-running game show series "You Bet Your Life." THE MARX BROTHERS IN A NUTSHELL includes some of the most popular moments from the brothers' films as well as previously unseen footage from newsreels, home movies, promotional trailers and a recently discovered unfinished television pilot starring Groucho, Chico and Harpo.

Interviews with members of the Marx family, the brothers' closest friends, and those who were involved in the Marx Brothers' successful careers are another feature of the program. Contemporary talents Robert Klein and David Steinberg are also part of the commentary, and Woody Allen makes a

ANIMATION ART SALE

by Glenn Tolliver

If you're a fan of Bugs Bunny, Wile E. Coyote, Winnie the Pooh or a hundred other cartoon characters, there's an exhibit right now on campus that's sure to be of interest.

Hundreds of animation cel paintings from Hollywood cartoons are the subject of a special Exhibit and Sale to be held on Thursday and Friday, February 25-26, 1982, from 10 a.m. until 7 p.m. in the Student Center Social Room. The public is invited. This event is sponsored by the Student Center Board of Directors.

Animation cel paintings, called "cels," are the paintings actually filmed in making the animated cartoon. Each character is painted by hand on a clear sheet of acetate, usually 11"x14" or larger, then placed against a background and photographed one-by-one to produce a reel of motion picture film.

Cels are one-of-a-kind, not prints or reproductions. They are the culmination of the artistic process—the final image that is photographed by the camera.

The Exhibit was authenticated by Gallery Lainzberg of Cedar Rapids, Iowa, the nation's best-known specialist in this unique art form. A representative of Gallery Lainzberg will be on hand to answer questions.

The Exhibit/Sale will feature a selection of cels from feature-length Walt Disney films, including *The Jungle Book*, *Robin Hood*, *Winnie the Pooh*, *The Rescuers*, *The Aristocats*



and the recently-released, *The Fox and the Hound*. Original pencil animation drawings from some of Disney's early films of the 1930's and 1940's will be offered.

Original Disney art work has long appealed to a broad range of collectors. In reporting an auction of Disney animation cels at Sotheby Parke Bernet Galleries in L.A., the *L.A. Times* (7/3/81) wrote, "The cels commanded stiff prices, reflecting the rising demand for Disney memorabilia by art dealers and Disney collectors. And the value seemed to have little to do with the age of the pieces."

Today many people are investing in animation cel paintings of all kinds, especially signed pieces. Of particular importance at this Exhibit is a collection of cel paintings featuring the popular Warner Bros. characters—Bugs Bunny, Daffy Duck, Wile E. Coyote, the Roadrunner, Pepe Le Pew, and the Tasmanian Devil. Some of these paintings bear the signature of Chuck Jones, widely regarded as one of America's foremost animators.

Competing for the collector's attention are animation cels from Ralph Bakshi's best-known productions: *American Pop* and *Wizards*. Some of these cels have been signed by Ralph Bakshi.

Another highlight of this Exhibit/Sale is the artwork from *Gnomes*, an imaginative and popular fantasy film based on the best-selling book.

Finally, the Exhibit/Sale will include cels from dozens of other cartoons from vintage Krazy Kats and Betty Boops to cels from current television shows.

The interest in animation art work as a collectible and as Fine Art has burgeoned in recent years. Part of this growth has to do with the generally reasonable prices for original art work. Writing in *Rarities* (Summer 1981), a magazine devoted to Collectibles, Leonard Shannon explains that "...animation art is still affordable. All kinds of paintings can be bought for less than \$50.00. But, regardless of price, any artwork created for an animated film is, by its very nature, unique and collectible."

Permanent collections of animation art may be found in major museums across the country such as the Museum of Modern Art, the Metropolitan Museum of Art and the San Francisco Museum of Art. Original animation art was the subject of a two month Exhibit at the Library of Congress in Nov. 1978 and this summer, an elaborate Exhibit was held at the prestigious Whitney Museum of Art in New York City, attracting enormous interest.



FIVE ACADEMY AWARDS

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— Jack Kroll, NEWSWEEK



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rare television appearance in a special interview for the program.

Delving beyond the celluloid images created by these memorable characters, THE MARX BROTHERS IN A NUTSHELL examines the relationship between the brothers' own personalities and the personalities they portrayed onscreen. The program also reveals how these individual screen personalities were developed and how the brothers chose their unusual names.

THE MARX BROTHERS IN A NUTSHELL is a production of Robert B. Weide and Whyaduck Productions in association with Rollins, Joffe, Morra & Brezner, and is presented by KQED/San Francisco.

Producer: Robert Weide, Director: Richard Patterson.



What's Happening In Music by Silverskin

Back again and I just discovered how much I love Strawberry Malted. The answer to Last Week's question was *Mary Poppins*.

I've another question for 'ya. Maybe I ask too many questions. Oh, well... No, really. Betcha' don't know this one:

Name the Musical based on a comic strip that first appeared under the title "Thimble Theatre".

Hint... Mae Questel (TV's "Aunt Bluebell"). Bigger Hint... Shelley Duvall. Read up on it. Biggest Hint... Dave Fleisher. C'mon, that's almost a giveaway to anyone who watches Channel 11. I played Atari today and won twenty-five dollars.

Remember to buy your tickets to the upcoming Musical Events that are happening on campus this Spring! Don't ask me for a list cause I'm in a hurry now. Listen, I'll see you later.

... sayonaraskin

THE WALLS HAVE EYES II



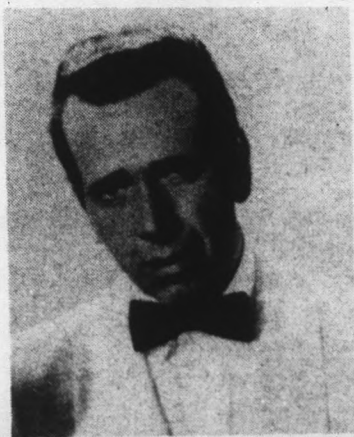
University Players NEWS BULLETIN

The University Players Traveling Troupe will be giving its premiere performance on March 16 at the Plymouth Men's Club in Milford. But the troupe can also be seen on campus in a preview performance. The date for the show will be March 10 at a yet-to-be determined location. Consult future issues of *The Scribe* for more information.

Our Spring Season opens next Thursday! Come see two One-Act productions: *Apple Tree*, directed by Richard Millward and *The Real Inspector Hound*, directed by Stan Mendoza. Tickets for these productions are two dollars for students, \$2.50 general admission.

... by the Players

The Further Adventures Of



HENNY MARLOWE
Wise Acre Detective



... STILL AWAKE?

Good. Just a few questions while you're still standing. No points scored, no nothin'. And no cheating, either.

1. Do You Read The Arts Pages?
☐ yes ☐ no
2. Do You Read The Other Stuff?
☐ yes ☐ no
3. Do You Read The Scribe at all?
☐ yes ☐ no
4. Are you reading this now?
☐ yes ☐ no
5. Do You Like the President of the United States?
☐ yes ☐ no
6. Do You Like Miles Davis?
☐ yes ☐ no
7. If Miles Davis were running for President of the United States, would you vote for him?
☐ yes ☐ no
8. Do you own a car?
☐ yes ☐ no
9. Would you like to buy a car?
☐ yes ☐ no
10. A used car?
☐ yes ☐ no
11. I'll sell you my car for fifteen hundred dollars.
☐ yes ☐ no
12. All right, thirteen-fifty.
☐ yes ☐ no

Multiple Choice

1. Who is President of the United States?
A. Richard Nixon
B. Miles Davis
C. Angela Davis
D. Virginia Mayo
E. Ronald Reagan
F. Arlene Francis
2. Who is President of the University of Bridgeport?
A. Jack Albertson
B. Leland Miles
C. Arthur O'Connell
D. Kevin McCarthy
E. Bobby Short
F. Warren Oates
3. If this were 1948, whom would you vote for?
A. Truman

- B. Dewey
- C. Wallace
- D. Thurmond
- E. Thomas
- F. Roosevelt
4. Which movie do you think should win the Oscar this year?
A. Atlantic City
B. On Golden Pond
C. Reds
D. Charlots of Fire
E. Raiders of the Lost Ark
F. Exploration on the Cheap
5. Who did the Yankees trade for Bobby Bonds?
A. Ken Holtzman
B. Don Gullett
C. Bobby Murcer
D. Cubby Broccoli
E. Andy Granatelli
F. Wait, you mean the first time or the second time?
6. "What's the capital of the Chase National Bank?"
A. Stan Laurel to Oliver Hardy in "Do Detectives Think?"
B. W.C. Fields to Franklin Pangborn in "International House"
C. Gomer Pyle to Sergeant Carter in "Gomer Pyle: USMC"
D. Ole Olson to Chic Johnson in "Helzapoppin'"
E. Groucho Marx to Alky Briggs in "Monkey Business"
F. Marlon Brando to Karl Malden in "One-Eyed Jacks"

Essay

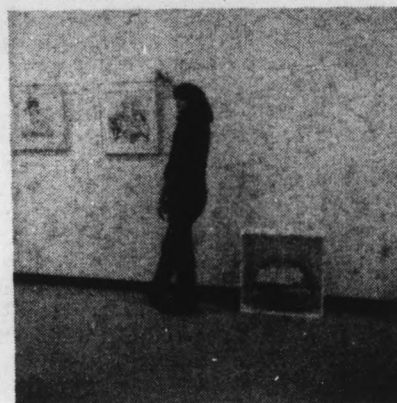
1. What kind of stuff do you dream about? (2500 words)
2. Do you think the Yankees have a shot for the Pennant This Year? (250 words)
3. "Why I Love America" (15 words)

Bonus Question

State in two paragraphs why they cancelled "Calucci's Department" after one season, while "Gilligan's Island" ran for six years.

The Birth Of An Exhibit

Red Grooms Begins



by Mary Eigel

Fine Art doth not a professional gallery show make. The Red Grooms' exhibit at the Carlson opened Sunday, February 21, after much hard work by the gallery's Coordinator, Pam Bramble, and her transient staff of helpers. This reporter checked in at the gallery on Friday afternoon to watch the installation of Grooms'

work, which had arrived at U.B. on February 17.

Bramble explained the process of setting up the show; she said there were six steps. First, the work for the specific show is selected. In this case, the selection was done by Red Grooms' himself, who is currently the Albert Dorne Visiting Professor at U.B. Most of the works in the show are examples of Grooms' pop art, but some more tra-

ditional watercolors and oils are included. Next, the work is packed and shipped to the site of the show. All the work in this show was packed by professionals in Manhattan in a process that took approximately eleven hours. After the works arrived on campus, it had to be unwrapped and set out in the gallery, which took about three and a half hours, according to Bramble.

An intermediary step was performed by Bramble in the setting up of the show; she designed the show herself, meaning she "decided which pieces went where in the gallery." The next step is the actual hanging of the work, which takes the longest, in this case, almost two days.

When the Scribe was on the scene, Bramble and helpers including Gallery Receptionist, Peg Meyers, were hanging a medium sized work with fish line.

Wires and rods are used to hang the heavier works. It takes at least half an hour to hang one piece, as it must be straight and in absolutely the right position.

Grooms was due Saturday morning to supervise the hanging of the largest piece in the show, which covered an area of about ten square feet.

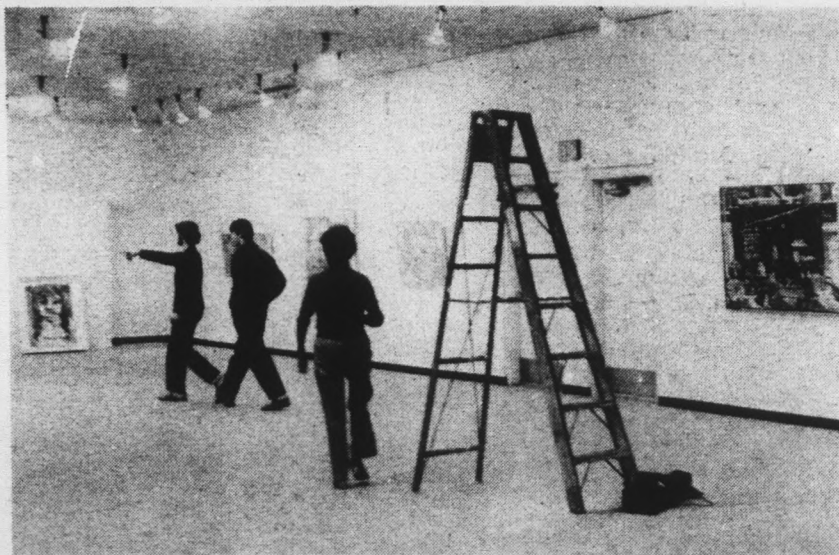
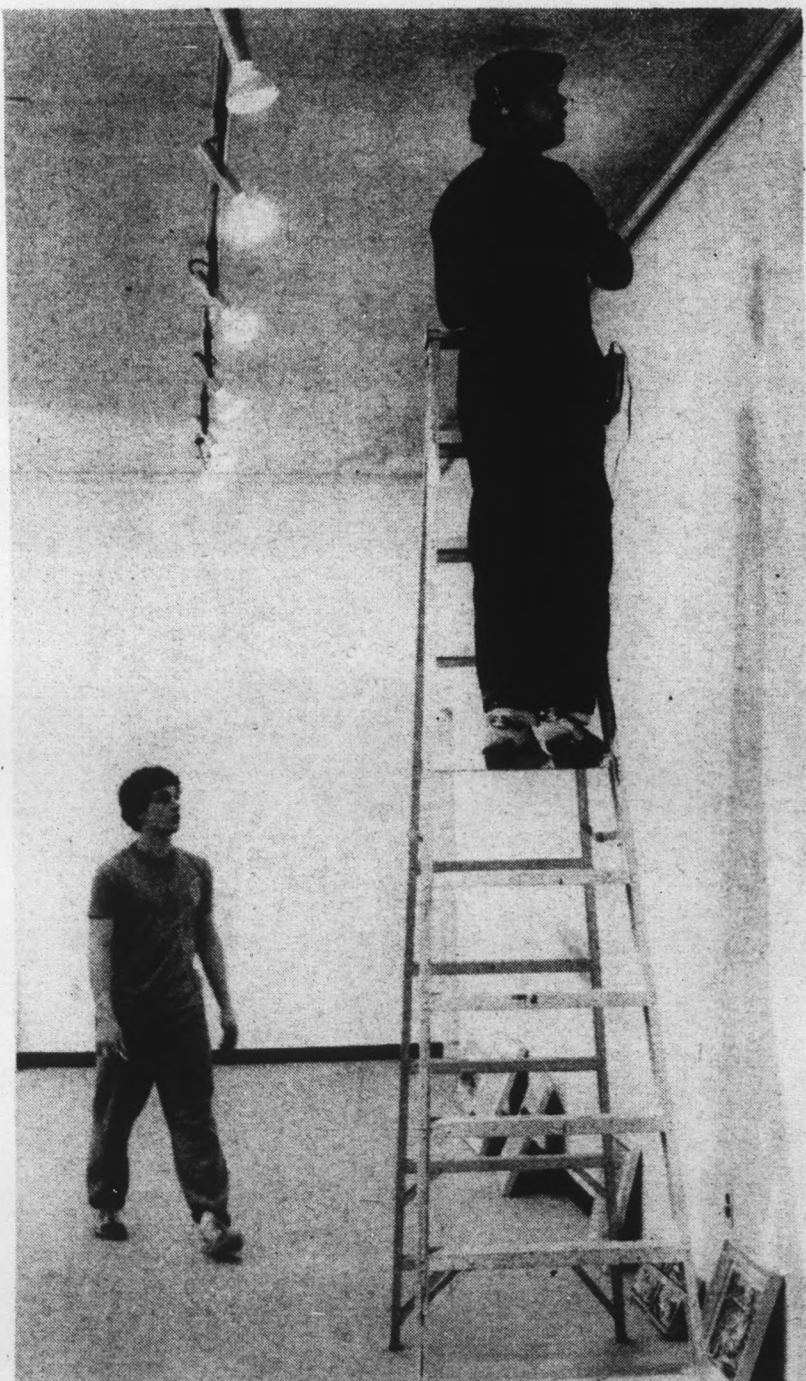
The work is entitled "Paul Bocuse's World" and had arrived at the

gallery in eight pieces.

"One of the last things we do," Bramble explained, "is have a master list of the works typed up and put the name of each work near it so it can be identified. The final step is lighting the exhibit with spot and floods. Then we pull out the wine!"

The show will run through March 21st.

the Scribe



All Photos by Kevin Hagan

U.B. Has A Hall Of Fame

by Kathy O'Brien

Memories and a little sadness prevailed throughout the University of Bridgeport's first annual Sports Hall of Fame ceremony, held at the Student Center on February 14.

Inducted to the newly established Hall of Fame were Andy Robustelli, Alvin Clinkscales, Barbara Abernathy, and Helen Carroll. The former U.B. athletes were honored at a reception at the Student Center, and later introduced at the halftime of the basketball game.

All four inductees are graduates of Arnold College, which became the physical education division of U.B. in 1953.

Francis W. Poisson, Director of Men's Athletics, and Ann V. Fariss, Director of Women's Athletics, both expressed hopes that the Sports Hall of Fame can become a long standing tradition of the university. The program will "begin with this evening, and continue 'till time just marches on," Poisson remarked at the presentation.

The four recipients were chosen by a seven member committee, including the active full time head coach of each sport, the Alumni Director, the Athletic Directors, a full time faculty member, the Sports Information Director, and two alumni.

Inductees are chosen, "on the basis of playing ability, integrity, sportsmanship, character, and the athlete's contribution to the team or teams on which they played, and to the University of Bridgeport in general." Candidates must have graduated five or more years prior to their selection.

Alvin Clinkscales, a 1954 graduate of Arnold College, was a basketball star for three years at Arnold, and one year at the University of Bridgeport, when the two schools merged. Arnold College's first All-American player, Clinkscales led the basketball team to the NAIA championships twice.

Clinkscales received his B.S. degree in Physical Education and Biology, and a M.S. degree in Secondary Education from U.B., as well as a M.S. degree as a Reading Specialist from Southern Connecticut.

Following his illustrious collegiate career, Clinkscales was drafted by the New York Knicks professional basketball team but chose instead to play for the Harlem Globetrotters. "It was just something I always wanted to do," commented Clinkscales.

He left the Globetrotters after two years to become Connecticut's first black varsity coach, at Notre Dame High School, here in Bridgeport. An extremely successful coach, Clinkscale was named the state's Coach of the Year in 1966.

For the past ten years, Clinkscales had been associated with U.B.'s rival, Sacred Heart University, where he currently serves as Director of Financial Aid.

Fran Poisson praised him as being "a great athlete, a great student, and a great person in general at Arnold College." Andy Robustelli was an All-American football player at Arnold College, where he also played varsity baseball.

He "put U.B. in the limelight when he was at Arnold College," commented Poisson. Robustelli, a 1951 graduate of U.B., not only attracted attention while at Arnold College, but later on two professional football teams. He was drafted by the Los Angeles Rams in 1951, and then was traded to the New York Giants in 1955. While playing for the Giants, Robustelli was chosen All-Pro nine times, named the league's Most Valuable Player in 1962, and inducted into the Hall of Fame in 1971.

Robustelli also coached with the Giants, and worked on the team's administration. He is currently living in Stamford, and runs his own corporate service business.

Although the two women inductees were also very good athletes at Arnold College, they did not receive the same recognition as the men did during and after their collegiate careers. The status of women's and men's sports was very different in the early 1950's from the way it is now.

There was no Title IX to guarantee that women's and men's athletics received equal funds for their programs. Although the two women inductees of the Hall of Fame played on "varsity teams," no money was given

to the women's teams. They competed in a very informal league, where games were scheduled at each team's convenience by the coaches and players.

Barbara Abernathy is a 1952 graduate of Arnold College, where she received here B.S. degree in Physical Education. She was a three sport standout in field hockey, basketball, and softball at Arnold College.

Without much of an option to continue her athletic career after college, Abernathy played for the Raybestos Brackettes softball club for 13 years. She played on five national ASA championship teams, and was inducted into the Connecticut ASA Hall of Fame in 1980.

She obtained her master's degree from Fairfield University in 1961, and her sixth-year certificate from Springfield College in Administration.

Currently a resident of East Haven, Abernathy taught physical education at Southern Connecticut for 24 years, and was the women's Athletic Director for the last 12 years, until her retirement in September of 1980.

A classmate of Abernathy's, Helen Carroll also played field hockey, basketball, and softball at Arnold College. She received

her B.S. degree in Health and Physical Education from Arnold, and obtained her master's degree in supervision from Fairfield University, and an advanced degree in Guidance from William and Mary College in 1969.

Carroll has been an ardent supporter of women's athletics ever since she graduated from Arnold. From 1952-1956, she taught and coached at Southington High School, where she organized and established a women's Physical Education Program. "My job at Southington was the most rewarding experience in my life," commented Carroll. "I had a chance to give back all the knowledge I had gained at Arnold."

After leaving Southington, Carroll went to Andrew Ward High School in Fairfield, where she has served for the past 25 years as a physical education instructor and coach for various sports and later as a guidance counselor.

In accepting their awards, all four of the inductees were extremely sentimental, reminiscing about "the good 'ole days." Not one of the recipients failed to mention the close relationships that were established during their Arnold College days. Andy Robustelli summed up the atmosphere when he commented that, "what we really had was each other. I miss that."

thè Scribe

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Knights Close Season With A Win And A Loss

by Karen Schick

The University of Bridgeport basketball team closed out its regular season with a 15-12 record by beating Adelphi University, 82-57, Wednesday and bowing to arch rival Sacred Heart University, 95-88, Saturday.

The Adelphi game didn't look promising at the start. With 16 minutes left in the first half the Knights were trailing, 10-4. Baskets by Brian Morarity, Steve Markoski and Buddy Bray brought UB to within three, 15-12. Paul Boeger hit a field goal and two free throws to narrow the edge to one before Markoski canned two shots giving the Knights a 20-17 lead with 7:20 on the clock.

The Panthers tied the game at 22, all with five minutes remaining and the lead changed hands with every basket until, with two minutes on the clock, Boeger tapped in a Markoski shot. Then Ed Petrie sank one from the top of the key and Tim Outlaw hit from the right sideline, giving the Knights a 36-27 halftime advantage.

The second half was all

UB. The Knights built a 51-36 lead early in the second half and went up by 25 with five minutes remaining.

Markoski was the scoring leader with 17 followed by Boeger and Morarity who each netted 14.

Although the Knights didn't control the Sacred Heart game, they were definitely in it.

"I never felt like we were in control of that ball game," Coach Bruce Webster told reporters following the Sacred Heart game.

The Knights were down by nine points with 14 minutes left in the first half. Bray hit from the top of the key and Kevin Buckley and Morarity both hit one half of one-and-one foul shots to bring the Knights to within five with 9:32 remaining.

Keith Bennett sank two field goals for SHU but Markoski, Mark Butigian and Boeger all scored to cut the deficit to three, 29-26.

Morarity, Boeger and Markowski ran off unanswered points to give the

Knights a one point lead with 6:38 on the clock, 32-31. SHU regained its lead but the Knights kept within the five point range until, with two minutes remaining, they narrowed the gap to three on two consecutive Buckley shots and another marker for Boeger.

Sacred Heart took a slim two point lead into the locker room at halftime.

The game remained close throughout the first ten minutes of the

second half with UB trailing by only two. Buckley hit another field goal and sank two free throws before Outlaw's basket tied the game at 63 all.

Boeger stole the ball from underneath the Sacred Heart basket and drove downcourt for a layup to give the Knights their second and last lead of the game at 65-63.

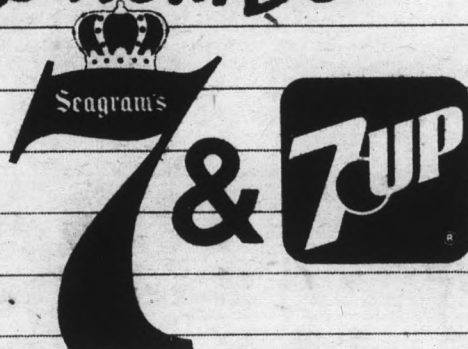
The game remained close until the five minute mark where SHU built to a six point lead, and eventually the game.

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